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E

WIENIAWSKI

CAPRICCIO-VALSE

VIOLINE UND PIANO

OPUS 7

(WILHELMJ)



EDITION SCHOTT

No. 758

MEYER-HEIM

VIOLIN-UNTERRICHT

(L'ENSEIGNEMENT DU VIOLON)

von Ernst Heise — Neu bearbeitet von Fritz Meyer | par Ernst Heim — Nouvelle édition par Fritz Meyer

I

Etüden-Schule

Eine Sammlung von Etüden für Violon in fortwährender Schwierigkeit

Vorleser, 45 Elementarstücke für Violon allein

— Klavierbegleitung hierzu

Erste Lage: Elementar-Etüden

Erste und zweite Lage

Erste und zweite Lage

Dritte Lage: Wechsel I. und II. Lage

Vierte und fünfte Lage

Sechste und siebente Lage

II

Vortrags-Schule

mit Klavierbegleitung

Sammlung von Solostücken, Solowerten, Solosätzen und Koncertstücken für Violon mit Klavierbegleitung, in progressiver Reihenfolge zusammengestellt, geben deutlich und mit pädagogischen Bemerkungen und Erläuterungen versehen

Erste Lage

Erste und zweite Lage

Stücke bis zur dritten Lage

Stücke bis zur fünften Lage

III

Duo-Schule

Eine Sammlung klassischer Duos für zwei Violinen in fortwährender Schwierigkeit

Erste bis dritte Lage

Erste, dritte und vierte Lage

Erste bis siebente Lage

Alle Lagen

IV

Gradus ad parnassum

Fortschritt der Etüden-Schule

Triller und Falsett-Etüden

Staccato, Springbogen, Spiccato-Oktaven, Doppelgriffe

Akkorde, Doppeltriller, schwieriger Stricharten, Arpeggien, große Springbogen

Polypheoner Stil, Flugmusik und Fugale mit der linken Hand

Ausführlicher Prospekt kostenlos

Kl. Schenck
No.

729

730

731

732

733

734

735

736

737 a/b

738 a/b

739 a/b

740 a/b

741 a/b

742 a/b

743 a/b

744 a/b

745 a/b

746 a/b

747 a/b

I

Ecole d'Etudes

Recueil d'Etudes progressives pour Violon

Cours élémentaire: 45 morceaux pour Violon seul

— l'accompagnement du Piano

Premières positions: Etudes élémentaires

Première et deuxième position

Première et troisième position

Troisième position: Changement entre la première et troisième position

Quatrième et cinquième position

Sixième et septième position

II

Ecole d'exécution

avec accomp. de Piano

Recueil de Pièces, Sonates, Suites et Pièces de Concert pour Violon avec accompagnement de Piano, arrangées en ordre progressif, soigneusement dirigées, et accompagnées de remarques et d'explications pédagogiques

Première position

Première et deuxième position

Morceaux jusqu'à la troisième position

Morceaux jusqu'à la cinquième position

III

Ecole de Duos

Une collection de Duos classiques en ordre progressif pour deux violons

Première et troisième position

Première, troisième et quatrième position

Première et cinquième position

Toutes les positions

IV

Gradus ad parnassum

Suite de l'Ecole d'Etudes

Etudes de triller et de mordanzes en martellement

Etudes pour le staccato, le mordanzes martillé, spiccato, saltato

Etudes de double notes et d'accords (surtout), de double triller, de "Staccato violon", d'arpège (surtout), de double notes et autres grandes trilles

Style galoppe. Tous exercices se jouant avec la main gauche

Demandes prospectus détaillés

EDITION SCHOTT

WIENIAWSKI

NEU REVIDIERT ZUM
KONZERT-VORTRAG
VON A. WILHELMJ

und Anderen

Edition Schott
Nr.

Violine & Klavier

- 757 Op. 3 Souvenir de Posen, Mazurka
756 Op. 4 1^{re} Polonaise brillante, Rê-D
02771/72 Op. 5 Adagio élégique (R. Scholz)
802 Op. 6 Souvenir de Moscou, Airs Russes
758 Op. 7 Capriccio-Valse
750 Op. 9 Romance sans Paroles et Rondo élégant
02773/74 Op. 11 Le Carnaval russe (Fr. Hermann)
760 Op. 12 Deux Mazurkas de Salon (Sielenska, Chanson polonaise)
893 Op. 14 1^{re} Concerto, fa dièse mineur — fa moll (Saurat)
804 Op. 18 Scherzo-Tarentelle
05037/38 Op. 17 Légende
866 Op. 19 2 Mazurkas caractéristiques (kompl.)
1255 Op. 20 Faust, Fantaisie
806 Op. 21 2^{me} Polonaise brillante, La-A
807 Op. 22 2^{me} Concerto, Rê-D
02796 61 Op. 22 Romance du Concerto No. 2
898 Op. 22 Alla Zingera du Concerto No. 2
05043/44 Kuyawiak, 2^{me} Mazurka
890 Gigue (Fr. Hermann)
518 Wieniawski-Album (eine Auswahl der beliebtesten Stücke)

Violine allein

- 1137 Op. 10 Ecole moderne, Etudes caprices (Saurat)

2 Violinen & Klavier

- 40697 Op. 16 Etudes caprices, 2 Hefte

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Capriccio-Valse

H. WIENIAWSKI

Op. 7

Revu par A. Wilhelmj

VIOLOON

PIANO

Andante

Solo

f appassion.

Solo
p
sempre legato
Allegretto
p

appas.
f p leggero
presta un po'
autour

a tempo
riten. poco a poco cresc.
f p
a tempo
p
le Violon
rit.

appas.

f *p* *leggero*
presta un peu *rien, peu à peu cresc.* *f*

suivez le Violon *rit.* *f*

a tempo
a tempo *cra - sen - do*

p *f*

cra - sen - do

p *leggero* *f*

Presto
pp

First system of musical notation. The upper staff features a rapid, ascending melodic line with many beamed sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with some rests and then resumes. The lower staff has a more active role. Performance instructions include *più lento* (faster tempo), *pp sfacc. il basso* (pianissimo, sfaccato, the bass), and *a tempo* (return to tempo). Dynamics *f* (forte) and *p* (piano) are also indicated.

Third system of musical notation. The upper staff shows a melodic line with some slurs. The lower staff consists of a steady sequence of chords, providing a harmonic foundation.

Fourth system of musical notation. The upper staff features a melodic line with a crescendo (*cresc.*) and a ritardando (*riten.*) marking. The lower staff continues with chords and some melodic movement, also marked with *riten.*

a tempo

a tempo

a tempo

p dolce

f

p

leggero

rit.

rit.

tremolo

*très rapidement
p con grazia*

Tempo de Valse

p

delicatamente

segue

First system of musical notation. The score is in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a melody with many beamed sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) appears in the final measure of the system.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand maintains the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

Third system of musical notation. The right hand has a melodic line with some beamed sixteenth notes. The left hand continues the eighth-note accompaniment. The word *cresc.* (crescendo) is written above the right hand and below the left hand in the final measure of the system.

Fourth system of musical notation. The right hand features a melodic line with a slur and the instruction *sempre legato* (always legato). The left hand has a few initial notes followed by rests. The word *rit.* (ritardando) appears at the end of the system, both above the right hand and below the left hand.

p

Tempo I

p

appass.

f p leggiero
pressez un peu

riten. poco a poco

f

p suivez le Violon

rit.

cresc.

f p

cre - scen - do f

a tempo

f

p

f

p

cre - scen - do

f p

p

f

Presto
pp *p*

The first system contains measures 1 through 4. It features a piano introduction with a rapid, tremolo-like melody in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked *Presto*. Dynamics range from *pp* (pianissimo) to *p* (piano).

più lento *segue*
p stacc. il basso

The second system contains measures 5 through 8. The tempo changes to *più lento* (more slowly). The right hand continues with a melodic line, while the left hand plays a more active accompaniment. The dynamics are *p* (piano) and *stacc.* (staccato) for the bass line. The word *segue* (follows) is written above the right hand in measure 7.

a tempo
a tempo
p

The third system contains measures 9 through 12. The tempo returns to *a tempo*. The right hand has a melodic line with some grace notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

cresc. riten.
mf riten.

The fourth system contains measures 13 through 16. The right hand features a melodic line with a crescendo and a *riten.* (ritardando) marking. The left hand continues with the eighth-note accompaniment. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *riten.* (ritardando).

Musical score for a piano piece, likely a sonata, featuring four systems of staves. The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), time signatures, and dynamic markings like *p*, *f*, *a tempo*, *dim.*, and *pp*. The lyrics "perden do si" are written below the piano part in the third and fourth systems. The score is marked with asterisks and "Ad" at the end of each system.